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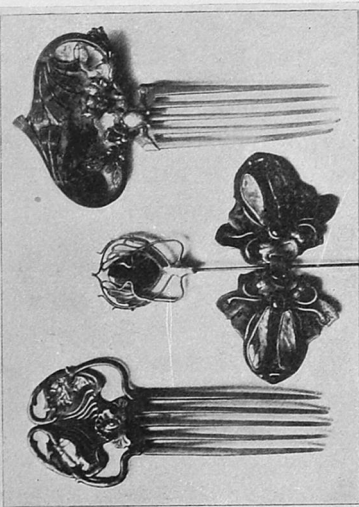
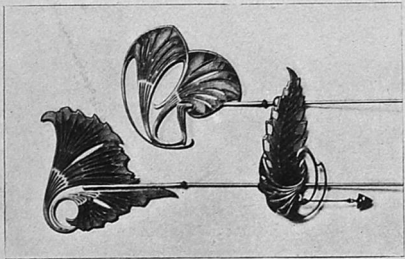
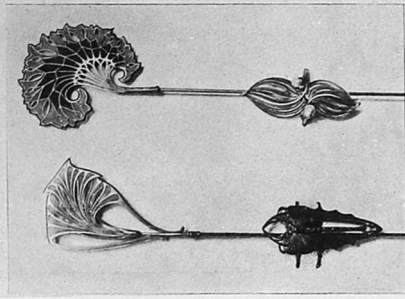
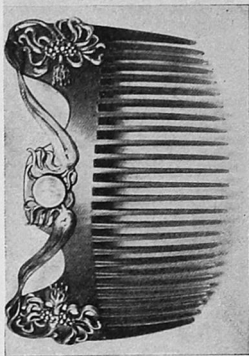
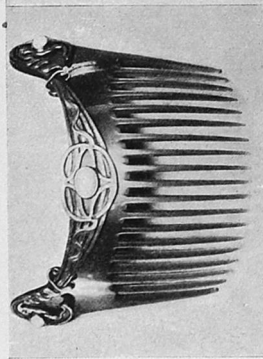
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Figs. 1 and 2, Combs with Enamel, by C. Boutet de Monvel

Fig. 3, Neckband, Enamel and Brilliants, by E. Eclle.
and Hat-Pin with Enamel, by Paul Emil Maugeant

Figs. 4 and 5, Hatpins, Ring, and Brooch, Enamel and Gold, by René Beaulclair. Fig. 6, Combs, Clasp,

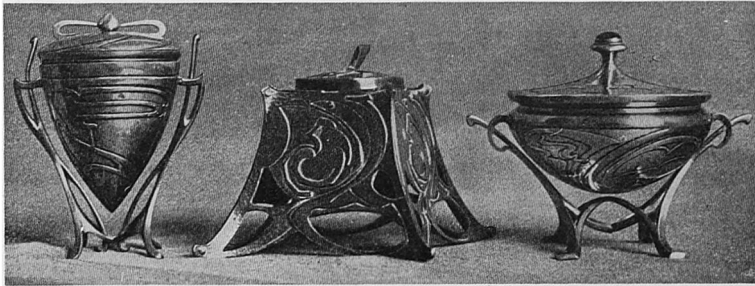
BRUSH AND PENCIL

ILLUSTRATED ART NEWS SECTION

VOL. XVI

SEPTEMBER, 1905

No. 3



COPPER VESSELS WITH ENAMEL DECORATIONS

By John Th. Uiterwyk & Co.

THE ART INDUSTRIES OF AMERICA—VII ENAMELING ON METAL

Enameling on metal is one of the art industries that has had a comparatively halting development in this country. This is the more surprising, in view of the wonderfully beautiful effects that can be obtained by the process, which, in itself, is neither difficult nor expensive. The art, it is true, has had many studio devotees, who have practiced it with the enterprise and love of the amateur; but few there are who have sought to realize its possibilities on an extensive scale. It may be that the time is not yet ripe for a generous development of this form of product. Vogue or fashion often stimulates interest in an art, and brings it to fruition, when the same art would languish or die out in the absence of some special incentive to the workers. Be that as it may, enameling, by its intrinsic merit, is worthy of more attention than it has thus far received in America.

As was recently pointed out by the Bulletin of the Pennsylvania Museum, although the art of enameling on metal is of considerable antiquity, no attempt seems to have been made in the United States to apply colored glasses in a melted state to metal, previous to the nineteenth century. The first American to enter into the business, so far as known, was Edwin Bishop, of Seventh Street, above Poplar Street, Philadelphia. In the year 1842, Bishop exhibited in the Franklin Institute, Philadelphia, several specimens

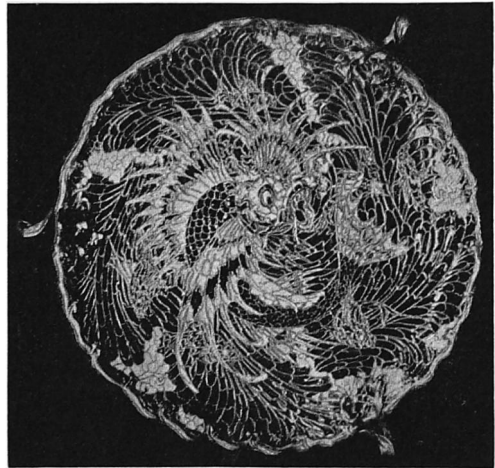


PENDANT IN GOLD
Swan in White Enamel

of his enameling on metal, two of which are now in the Pennsylvania Museum. One of them is a square plate measuring about $2\frac{1}{2} \times 3$ inches, which is covered with a heavy hard enamel of dark blue with fine white mottlings. The second example is a disk of copper $2\frac{1}{8}$ inches in diameter, resembling in shape a watch-dial, bearing an excellently painted group of flowers in natural colors on an opaque white round, produced by melting white oxide of lead with glass. These are, probably, the oldest specimens of enamels of American workmanship that are known.

In 1874 some curious experiments in enameling were conducted in New York, on a colossal scale. R. M. Hunt, a prominent architect, planned to reproduce on the front face of a four-story business building on Broadway, New York, some of the decorations of the famous Alhambra, from

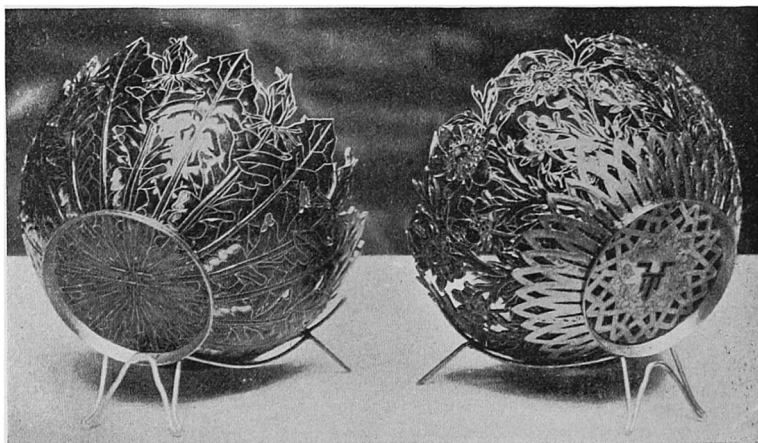
colored drawings prepared for the purpose. Edward Lycett, one of the foremost professional china-painters of the day, was commissioned to paint the designs on large enameled iron plates, furnished by the Scott Siddons Enameling Company of that city. The patterns were painted in ceramic colors, principally red and blue, outlined in black, and the plates, some of them measuring 3×6 feet, were successfully fired. This was the most extensive work in enameling and enamel-painting ever executed in this country. The corroding action of the



BROOCH EXECUTED IN ENAMEL
By Eugène Feuillatré

elements, however, in time disfigured the work, which was subsequently hidden under a heavy coating of paint, and entirely lost to the public.

Enameling on metal has never been developed into an important manufacture in this country. A prominent firm in this business is the O'Hara Waltham Dial Company, Waltham, Massachusetts. Until recently, the productions of this company were principally watch-dials, badges, metal plates, and similar manufactures. Of late, however, work of a higher order of merit has been produced, such as jewel-boxes and trays with pleasing designs printed in colors. The most artistic work of this character yet

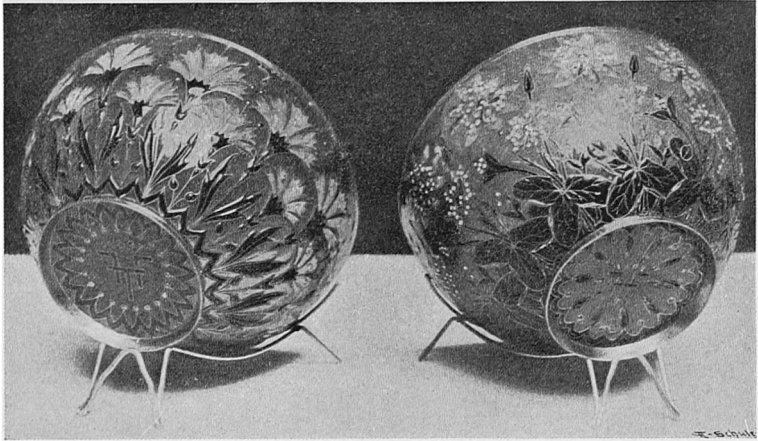


BOWLS OF TRANSPARENT ENAMEL
By Fernand Thesmar

produced in this country is that of Louis C. Tiffany, of New York, which introduces an entirely new style of enamel. Instead of being painted in flat colors, on a plain white ground of enamel, the decorations are formed by applying to the metal glass-like enamels of various colors.

Primarily, enamel is used in jewelry and articles of vertu to add richness and color, and certain well-defined principles should govern its employment. It should be used sparingly, and with strict regard for mass and color, or the effect for which it was intended will be lost. Large masses produce an appearance of heaviness, and militate against that preciousness which, in the estimation of many workers, is the most valuable quality of enamel. Again, the colors should be few in number, and of the greatest purity and brilliancy. The colors should not be run into one another, or be placed in immediate juxtaposition. They should be separated by lines of metal, and the whole picture should be bordered by metal. That is to say, as H. Wilson puts it, in a recently published monograph, where the enamel is

used to decorate a surface, it should be inclosed in cells, made either by cutting them out of the surface with gravers and scorpers, or by raising the walls of the cells from the back, or by soldering flattened wire bent to shape edgewise to form the cell-walls or cloisons. The cloisons thus form a kind of network, which incloses the enamel in its meshes and carries the metal construction through the design. The color and sheen of the metal outline harmonize the different colors with one another and give a greater brilliancy of effect than can be obtained by any other means. The color of the metal, in fact, becomes a most valuable ground-tint for the design.



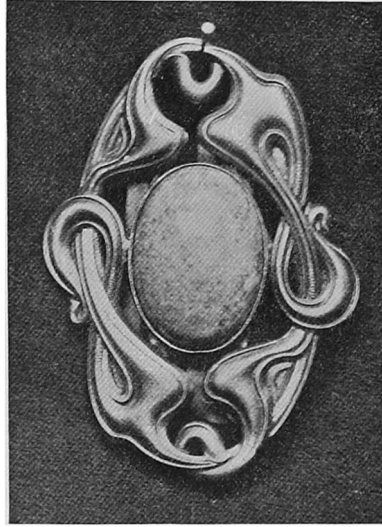
BOWLS OF TRANSPARENT ENAMEL
By Fernand Thesmar

It will readily be seen that the limitations of this method are great, but, as Mr. Wilson says, in those very limitations lies the strength of the worker. The scheme or design must be carefully thought out, the outline must be clear, and the color clean and pure. Nothing must be left to chance. Many valuable hints can be gained by a careful study of Indian enamelwork, that of Jaypore being especially full of suggestiveness and beauty, and of the product of certain art-workers of Europe. Enamel may be used as a background for set stones, or an effect of color made the motif of a design, but in all cases care should be taken to secure a clear metal outline.

For translucent enamel pictures, the metal outline cannot, of course, be used; but in this case the whole picture should be small enough to set as a jewel; the burnished edge of the setting then takes the place of the metal outline. Large plaques of enamel are unsuitable for personal ornament. If enamel is to be used on small figure subjects, the figures should either

be beaten up in the round from sheet, or carved out of solid metal. Enamel rarely stands on cast metal, partly because of the inequality of texture of the metal, and partly because the metal is so full of minute air-holes. It has been the experience of all workers that it will hold for a time, especially if soft, but that sooner or later it will fly off in the form of tiny flakes. This, in some measure, can be prevented by stabbing the ground of the enamel with a sharp graver, so that little points of metal are left sticking up all over the surface. These hold the enamel fairly well, but one can never be sure that it will not flake off just where it will most be seen.

The requisites for the enameler are few and simple. It should be said here, that the best grounds on which to work are the best quality



BUCKLE OF GOLD
Blue Enamel with Opal in Center



BROOCH EXECUTED IN ENAMEL
By Eugène Feuillatré

of alloy copper, fine silver, and fine gold. In general, the artist in enamel needs china and an agate mortar with pestles; a nest of covered palettes; a slab of ground glass; a large rounded hematite burnisher; an equipment of wide-mouthed bottles for his enamels; a few pieces of sheet iron and a spool of binding-wire; a corundum file; a flask of hydrofluoric acid, and a dipping-tube; a painter's palette-knife, a draw-plate for drawing wire, a long-handled pair of tongs, and a muffle-furnace, or, for small work, a crucible. With this simple outfit,



A UNIQUE TURKISH COFFEE SET WITH ENAMEL DECORATIONS
By Mrs. Ruth Willson Tice

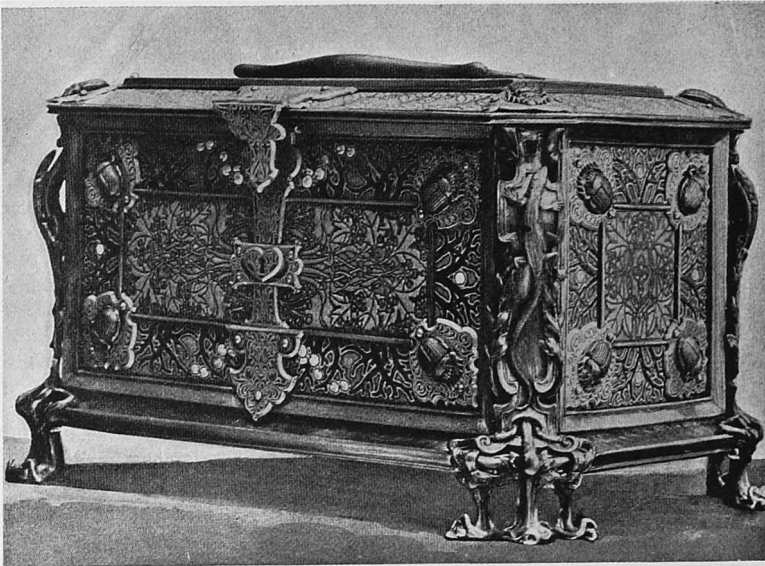
the artist, provided he have a talent for the work, can obtain the most surprising and beautiful results, as shown by accompanying illustrations.

The *modus operandi* of the enameler can, perhaps, best be made intelligible to the general reader by following a piece of work through its various stages, and one piece will doubtless serve the purpose, as well as a dozen. Suppose it is a brooch in cloisonné enamel. Take a piece of twenty-two carat gold of the desired size, and with a burnisher rub it into a very flat dome. Then take a piece of gold wire, and draw it through an oblong-holed draw-plate. Of this wire make a ring slightly smaller than the disk, and solder it on the convex surface. We now have, in a sense, a little gold platter with a raised bottom on which is to be worked out in outline the design or pattern. This is done by taking finer flattened wire and bending it into the required shapes — flower, fish, geometrical pattern, whatever may be required. The design, of course, is worked up in sections, is dipped in borax-water, and placed in proper position on the disk, being soldered to keep it in place. Indeed, it is not necessary to solder the cloisons or walls, and many enamellers do not, since the fusing of the enamel will hold them permanently in position. This part of the work being completed, the whole is boiled out so as to make it perfectly clean.

The framework of the brooch is now ready for the enamels, which should be carefully ground to the condition of fine sand, and washed by pouring clean water over them to remove the milky portion until the residue is sparkling and crystalline. With a little spatula each cell is filled with its proper color, the superfluous water is soaked off with a piece of blotting-paper. A support is now made of a piece of sheet iron bossed up in the center to fit the under side of the brooch. This is painted over with loam or whitening and water with a little borax, the brooch is superimposed on

the support, and the whole is placed in the muffle-furnace for a minute or so, till the enamel melts. This quickly adheres to the metal surface, and the piece is boiled in dilute acid to remove the dark scale of oxide that has formed on the enamel. Enamel, on fusing, shrinks greatly and the cells have to be refilled and heated repeatedly, until they are completely filled with the fused and hardened enamel. The rest is mainly a matter of finish. The work is fired again, just enough to glaze the surface, the scale of oxide is picked off, and the brooch is polished with putty on a soft buff. When such accessories or embellishments have been soldered on as may be desired or needed, the work is burnished.

This, in outline, is the art of enameling. The more elaborate the piece, the more complicated the details in the process; but, essentially, the principle and practice are the same. For our purpose, the simpler the piece, the better. So far as the enameling is concerned, the whole art consists in executing a pattern on a solid metal base by incision, or by raising little walls of metal on the surface, filling, fusing, and refilling the cells with powdered glass until the receptacles are quite full, and grinding and polishing the surface till it has the desired finish. We then have a beautiful and brilliant surface, a massing of rich colors harmoniously blended, the dividing metal lines ramifying the entire surface and forming natural



SILVER JEWEL-CASE WITH ENAMEL DECORATIONS
By Paul Horti

boundaries for the different colors, the metal supplying the line and the melted glass the color of the picture.

It will thus be seen how much depends upon the skill and the artistic sense of the artist. He must be deft in making his framework of cells, and he must also be a consummate artist in his selection and manipulation of colors. The great American master of enameling on metal has yet to arise, as, in a general sense, the great master in all our fine and industrial arts has yet to step forth; but that he will do so, and that America will excel in this peculiar art as it has already excelled in so many others, can scarcely be doubted.

E. HARVEY MIDDLETON.



ART NEWS FROM THE OLD WORLD

A squabble of two *commissaires priseurs* (expert art appraisers), in the Paris courts, has exposed the profession to a good deal of ridicule. The newspapers point out that this is the only learned profession in which the graduate issues his own diploma. Marcel Prévost advises all collectors to be reconciled to acquiring false objects of art, so these be also fair. As a matter of fact, the system of professional appraisership in France leaves much to be desired, but that seems to be a reason, not for universal agnosticism in matters of art, but for turning from incompetent experts. Finally, no one has a right to expect from a connoisseur—since there is no exact science of the subject—any more accurate decision than one gets from a skilled wine or tea taster. Because such judgments are fallible does not prove that they are useless.

✿ There have been four hundred applications for a share of the fund of \$6,000 which the French government has appropriated for the benefit of those artists whose work at the Salon shows promise. The ministry of the fine arts has decided upon ten grants of \$200 each and forty of \$100 each.

✿ Statues to individuals in Paris streets and gardens are legion, but statues to collective groups are very rare. The municipality has now determined to immortalize the famous group of artists of the Barbizon school, including Corot, Millet, Dupré, Daubigny, and Rousseau. A collective monument is to be erected on the Champs Elysées near the Alexander III bridge. Competition for the monument is invited by the Ecole des Beaux Arts, and as the French modern sculptor school is the first in the world, the result will probably be a very fine monument.

✿ The success of the project for creating a refuge for worn-out actors has led to a scheme for instituting a similar retreat for painters, sculptors, and architects. Tony Robert Fleury, president of the Société Artist, has elaborated the project. The society has a legacy of \$80,000 as a nest-egg and expects to raise the fund to \$220,000.

✿ According to a report issued by the French minister of fine arts, the churches of France, and not the Louvre, the Luxembourg, the Musées